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ENGLISH LITERARY RENAISSANCE

Index and Abstracts

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VOLUME 7

1977

ENGLISH LITERARY RENAISSANCE

is a tri-quarterly publication of texts, studies, and bibliographies on the literary achievement of Tudor and early Stuart England

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English Literary Renaissance is published with funds from the Graduate School and the Department of English, University of Massachusetts, Amherst.

Contributions, normally not to exceed 50 typewritten pages, should follow *The MLA Style Sheet*, 2nd ed., and be accompanied by return postage; carbon and Xerox copies are not acceptable. Illustrations, where applicable, should accompany the manuscript. Edited texts of rare books or manuscripts should be in old-spelling with introductory notes, textual variants, and annotations each typed separately. Address: Editor, *ELR*; Department of English; University of Massachusetts; Amherst, Massachusetts 01003; U.S.A.

Subscriptions are $10.00 a year for individuals, $15.00 for libraries. Copies of current issue are $4.50. Back issues, while available, are $7.00; Volumes 2 and 4–7 complete, as long as copies are available, $20.00 each. Write Business Manager, *ELR*. (Volume 1.1, Volume 3.1, and Volume 3.2 are out of print.)

Typographical Consultant: Leonard Baskin
Printed by The Stinehour Press, Lunenburg, Vermont
Devices: John Benson, Newport, Rhode Island

VOLUME 7 (1977)

English Literary Renaissance

Winter 1977, pp. 1–128; Spring 1977, pp. 129–264; Autumn 1977, pp. 265–400

BENNETT, ROBERT B.

John Webster's Strange Dedication: An Inquiry into Literary Patronage and Jacobean Court Intrigue *pages* 352–367

John Webster's dedicating his elegy for Prince Henry ("A Monumental Column") to Robert Carr, Viscount Rochester, is a politically curious action in light of the contrasting characters and intense rivalry of the late Prince and Carr. It was even being rumored at the time that Carr, King James's powerful favorite, had murdered Henry. Additionally curious is the flattering style of the dedication, a style which the "crabbed" Webster usually denounced. The situation begs inquiry into patronage practices, dedicatory styles, and Jacobean social and political intrigue not simply to determine as far as possible Webster's intentions in this minor poem and dedication but also to gain a better sense of the correlation between the worlds of Webster's satiric tragedies and the Jacobean reality. The study helps us experience the plays as searching analyses of a real world rather than as strained exercises in the Senecan grotesque. [R.B.B.]

BLISS, MICHAEL D.

Massinger's City Madam *and the Lost* City Honest Man *pages* 368–381

Considerable internal and external evidence suggests that Massinger's *City Honest Man*, long considered lost, is in fact the play published in 1658 as *The City Madam*. Internal evidence shows that *The City Madam* is not a particularly apt title for the play, while *The City Honest Man* is. The external evidence falls into two parts. The first shows that Humphrey Moseley entered in the Stationers' Register fifty-eight titles from a list of sixty-one unpublished plays representing the cream of the King's Men's repertory in 1641. *The City Madam* is one of three

titles from that 1641 list which Moseley did not enter, although he did enter the otherwise unknown *City Honest Man*, also by Massinger. Thus there is likelihood that this similarly titled play was *The City Madam* under another name. The second part of the external evidence concerns Andrew Pennycuicke, whose publication of *The City Madam* may well have been irregular and would not preclude the King's Men from assigning the play to Moseley. What may well have happened is that Pennycuicke somehow acquired the prompt copy of *The City Madam*, and when the King's Men came to dispose of their unpublished stock in the years after 1642 they had to provide Moseley with another manuscript of the play, perhaps an earlier one, with *The City Honest Man* as its title. [M.D.B.]

CLARK, MILI N.

The Mechanics of Creation: Non-contradiction and Natural Necessity in Paradise Lost *pages* 207–242

There is an indwelling structure of deficiency in the creative process (of nature and of mind) in *Paradise Lost* which manifests itself in the perpetual repetition of the Fall. The mechanics of creation are such that deficiency is propagated from creator to created, from parent to child, from thought to act, but the virtue necessary for survival into the "New Heav'ns, new Earth" is not propagated and remains an isolated individual phenomenon. This essay investigates the cause on the metaphysical level of this deficiency, or negative selection, and finds that the principle of non-contradiction employed by Milton to insure God's internal and external integrity actually causes the opposite effect when God chooses to create other beings. Non-contradiction becomes natural necessity which issues in a progressively degenerative and individualizing creation and which enmeshes both creator and created in enormous waste. *Paradise Lost* is a tragedy of hamartia, as intentions fail to realize themselves in effects and as the events of history are made out of attempts to "tune-up" a flawed mechanism, the basic design of which cannot be altered without forcing God to contradict himself. [M.N.C.]

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DIXON, MICHAEL F.

Rhetorical Patterns and Methods of Advocacy in Spenser's Shepheardes Calender *pages* 131–154

Spenser's principles of structural decorum in the *Calender* reflect an abstract, hierarchical model based upon the Platonic opposition and progression between moral extremes with the *paronomasia* of "courtship" as its informing motive. Rhetorical analysis of Spenser's *elocutio*, *dispositio*, and *inventio* reveals structural differences among the moral, plaintive, and recreative eclogues, principally in *topoi* and commonplaces of praise and blame, strategies of proof, and occasional motives. However, it also demonstrates significant correspondences: a common hierarchical pattern and a common synecdochic figure of thes hepherd courting suasive union with the ultimate term in each hierarchy, be it religious, political, erotic, or aesthetic. The speculative, Platonic model reconciles these similarities and differences within a unifying, transcendent principle of decorum. Such a model complements, but in no sense supersedes, the two established principles of structural unity, cyclical and dialectical: indeed, it provides a theoretical context wherein a multiplicity of critical interpretations may be accommodated. [M.F.D.]

GRENNAN, EAMON

Telling the Trees from the Wood: Some Details of As You Like It *Re-examined* *pages* 197–206

Certain details of *As You Like It* gain in coherence as a result of a careful generic analysis. Elements such as the songs, the deer-slaying, and Jaques's moralizing fit readily into the pastoral categories among which E.K. distributes the poems of Spenser's *Shepheardes Calender*. Both the character William and the muted references to Marlowe also gain in significance when seen in the light of certain pastoral conventions, as do the repeated references, towards the end of the play, to conversion. Such features demonstrate in minute but important ways Shakespeare's skill at absorbing and transcending convention. [E.G.]

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HALL, ANNE DRURY

Tudor Prose Style: English Humanists and the Problem of a Standard *pages* 267–296

The effort of Renaissance humanists to fit the standards of classical rhetoric to the developing vernacular languages was more difficult than scholars have heretofore recognized. As others have noted, competing dialects frustrated the easy establishment of a "standard" vernacular. A more fundamental issue, however, was the conflict between the humanists' commitment to the bond between an orator and his audience (and hence the reason for using the vernacular) and their commitment to the value of a standard, which they could find in Latin but not in the spoken language. Similarly, the introduction of Latinate words into English frustrated the establishment of a rhetorical standard. Tudor prose writers wanted a language both forceful enough to persuade men to virtue and disciplined enough to discriminate carefully among the various ways men think that the virtuous life might be achieved. Their chief needs in accomplishing this goal —a larger vocabulary and rhetorical rules—conflicted with each other. First, the increase in the vocabulary frustrated the establishment of "custom" in usage, and second, the nature of most of this new vocabulary—polysyllables in a predominately monosyllabic language—violated the classical notion of propriety in diction. The various attitudes of the Tudor humanists toward "the inkhorn controversy" are better understood as responses to these problems. [A.D.H.]

HUNTINGTON, JOHN

Condemnation and Pity in Chapman's Hero and Leander *pages* 307–323

Chapman's *Hero and Leander* shares with Marlowe's beginning a doubleness that undermines a moral reading that would treat the lovers simply as sinners. The poem moves from an opening promise of a moral harmony which both condemns Hero and Leander's hasty love (though frequently in the poem the condemnation is contradicted as soon as made) and promises a higher pleasure, to a conclusion of dark, Stoic pessimism that calls into question the opening premises, sees the universe as destructive of human happiness, and demands we pity the lovers. The Platonic idea which Ceremony represents in the Third Sestiad is parodied by the Venus who descends in the Fourth. In the last Sestiad the poet concedes that the Fates—who, as Marlowe foresaw, hate lovers and scholars—rule the world. [J.H.]

JUDKINS, DAVID C.

Recent Studies in the Cavalier Poets *pages* 243–258

Individual bibliographic essays on four Cavalier poets—Thomas Carew, Sir Richard Lovelace, Sir John Suckling, and Edmund Waller—reveal that scholars and critics recently have attributed more significance to these poets than had been the case in the past. Significant books by Joseph Summers and Earl Miner and essays by F. R. Leavis, Bruce King, Don Cameron Allen, and others have set the stage for a more systematic and careful study of these writers. [D.C.J.]

KURIYAMA, CONSTANCE BROWN

The Mother of the World: A Psychoanalytic Interpretation of Shakespeare's Antony and Cleopatra *pages* 324–351

The question dominating criticism of *Antony and Cleopatra* has always been whether the world is well-lost, ill-lost, or both. Our answer may reveal more about us than about the play. But if we adopt a psychoanalytic perspective, we can minimize this subjectivity, viewing the play as an enactment of a basic human sexual fantasy, *liebestod* (a classic variation of incest fantasy), and also as an exploration of the conflicts attending the central fantasy. Such an analysis helps define the play's unique appeal, and also accounts for our complex and conflicting responses to it. [C.B.K.]

MARCUS, LEAH SINANOGLOU

Herrick's Noble Numbers *and the Politics of Playfulness* *pages* 108–126

In attempting to pinpoint Herrick's precise motive in writing *His Noble Numbers*, readers have frequently been puzzled by the apparent childishness of the poet's conception of Christianity. But Herrick's naiveté was a deliberate rhetorical strategy designed to repudiate contemporary Puritan positions on doctrine, ec-

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clesiastical authority, and the nature of religious experience. Like Anglican controversialism of the pre–civil war period, Herrick's verse rejects the Calvinist view of original sin and predestination, preaches an ideal of childlike trust and obedience to received church authority, and emphasizes the ludic and ceremonial aspects of worship. Herrick's point was as much political as religious: only by returning to a basically late-medieval ("Merry England") ideal of unanimity, communalism, and ritual observance could the nation be protected against the individualistic economics and anti-authoritarianism of Puritanism. Herrick's poems call upon his contemporaries to restore a lost image of order by abandoning dissension and rallying behind the policies and political vision of their monarch, Charles I. [L.S.M.]

MEAGHER, JOHN C.

Robert Copland's The Seven Sorrows [*text*] *pages* 17–50

The Seven Sorrows, extant in a unique copy, was published ca. 1568 by William Copland. It appears to have been written by Robert Copland and was probably published by him ca. 1525. It has been noticed by several literary historians and bibliographers over the past century, since the book was acquired by the British Museum, but has not been previously reprinted or adequately appreciated. Filling this need is the present edition of the text, in old spelling with modern punctuation, and with commentarial notes. [J.C.M.]

PETERSON, JOYCE E.

The Paradox of Disintegrating Form in Mundus et Infans *pages* 3–16

The anonymous morality *Mundus et Infans* illustrates almost paradigmatically the way in which increasing particularity provided the basis for the evolution of Renaissance tragedy out of the morality form. As the moralities began to incorporate more representational material in clothing the moral theses which informed their action, a tension developed between the logic of allegory and the dramatic logic of probability and necessity which informs representational drama. This tension finally caused disintegration of the allegorical mode. However, it simultaneously and paradoxically rendered the plays more rhetorically effective in achieving their didactic ends and enabled the dramatization of consequence of choice which is essential to tragic effect. In *Mundus et Infans* the maturation and moral progression of the Mankind figure are marked by changes in his verbal style which, in the later stages, go beyond typification to characterization. Because of the nature of this characterization, his early conversion demanded by allegorical logic so violates dramatic probability that the thesis is virtually invalidated. Yet in the resolution of the action, when the playwright discovers the

means to satisfy the demands of both modes, the representational elements lend the thesis greater rhetorical effectiveness than allegorical action alone could give it and, at the same time, enable him to depict or imply through action the pitiful and fearful consequences of Manhood's choice, a choice which would be tragic were it not for the play's conventional ending. [J.E.P.]

POST, JONATHAN F. S.

Recent Studies in Marlowe *pages* 382–399

Marlowe's reputation, usually thought of as second only to Shakespeare's in English Renaissance drama, shows no significant signs of diminishing. Since 1968 he has been the subject of at least four book-length studies, two major symposia, and over a hundred scholarly articles; there is also at least one more book-length critical study of his plays scheduled to appear in 1977. Broadly speaking, however, the contours made by earlier criticism have not been drastically re-shaped in recent years. The works of Wilbur Sanders, W. L. Godshalk, Charles G. Masinton, and John P. Cutts offer extensive readings of the plays, but none creates a picture of the dramatist radically different from the three which have dominated previous criticism: Marlowe as revolutionary iconoclast, Christian moralist, or ambivalent ironist. *Doctor Faustus* also continues to enjoy more critical attention than other of Marlowe's individual works. The past nine years have seen, however, the elevation of *Dido* to a position of greater critical status in the Marlowe canon, the appearance of some important exploratory work on Marlowe's translations, an increased emphasis on Marlowe's plays as theatrical experiences, and one phenomenological reading of a play whose success should encourage others to follow. A new, two-volume, old-spelling edition of Marlowe's *Works* edited by Fredson Bowers appeared in 1973. Recent criticism, however, has failed to produce any full assessment of the influence of Marlowe's readings in classics on his drama and has been conspicuously lacking in studies that focus on the relationships between Marlowe and his contemporaries and on the various traditions and dramaturgical practices he made available to later playwrights. [J.F.S.P.]

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RANALD, MARGARET LOFTUS

The Degradation of Richard II: An Inquiry into the Ritual Backgrounds *pages* 170–196

The ritual invented by Shakespeare for the discoronation of Richard II is analogous to rituals of degradation to be found in orders of knighthood, in the military profession, and in the Roman Catholic Church. Inversion of ritual, divestiture, and annihilation of reputation are all common elements. Similarly, a degraded person loses all legal protections resulting from membership in any of these organizations; he has no right to judgment by his fellow-members or to benefit of clergy. He is now "but a knave" and subject to all the penalties of the secular arm of the law. Shakespeare develops a coherent ritual for the degradation of Richard II out of this material which gives added resonance to the king's final status as Bolingbroke's "Jack o'the clock." [M.L.R.]

ROWE, GEORGE E., JR.

Prodigal Sons, New Comedy, and Middleton's Michaelmas Term *pages* 90–107

Critics unanimously condemn the conclusion of Thomas Middleton's *Michaelmas Term*, but the cause of their unease is not, as they usually suggest, faulty plotting. By drawing upon two dramatic antecedents which call for contradictory responses—Roman comedy and sixteenth-century prodigal son plays—Middleton has written a play which is deliberately confusing. The parable of the prodigal son became a popular dramatic source in the sixteenth century precisely because it contains details which parallel typical events in New Comedy, but approaches these incidents from a conservative Christian perspective. The parable negates the comic association of renewal, rebirth, and the triumph of the young. By extensively employing motifs taken from the parable and by superimposing these motifs on a New Comedy structure, Middleton continually frustrates our expectations, promising one kind of play and then another. As a result, *Michael-*

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ias Term is a comedy in which we tend to despise most of the young and in which the ostensible heroes do not seem superior to those they displace. The drama thwarts any attempt to make easy distinctions and judgments; it is genuinely ambiguous. And perhaps this disquieting ambiguity, so pervasive in almost all of Middleton's comedies, is the true hallmark of his art. [G.E.R.]

SCOTT, DAVID

William Patten and the Authorship of "Robert Laneham's Letter" *(1575)* *pages* 297–306

Written by an author masquerading as someone else, "Robert Laneham's *Letter*," the witty, well-known description of the 1575 Kenilworth revels, was composed by William Patten, a competent reporter and a political ally of Lord Burghley. Patten was at Kenilworth during the festivities and his book was suppressed by Burghley just a few days after its publication. [D.S.]

STAMBLER, PETER L.

The Development of Guyon's Christian Temperance *pages* 51–89

In Book II of *The Faerie Queene*, Spenser presents an Aristotelian "classical" hero who develops into a Christian champion. Consequently, neither Aristotelian analysis nor Christian interpretation can provide an exclusive, thorough reading of the poem. When Guyon begins his quest he is imbued with moral qualities—an innate inclination towards temperance, courtesy, reasonableness, and self-reliance—which define his adherence to Aristotle. The poem tests and repudiates these qualities, replacing them with faith, humility, a recognition of his common frailty, and dependence on God. Before Guyon learns Christian temperance (virtue engaged in radical action on behalf of the absolute principle of God's word), he flounders in his attempt to apply Aristotle's sliding rational principle of establishing a mean between deficient and excessive behavior. Only after his reconstruction can he approach the Bower of Bliss with a thoroughly justified and non-Aristotelian "rigour pittilesse." [P.L.S.]

[The above entry corrects an error in the middle initial of Professor Stambler's name that is repeated throughout his essay. —Ed.]

WARREN, MICHAEL J.

Repunctuation as Interpretation in Editions of Shakespeare *pages* 155–169

In the absence of critical editions of Shakespeare, scholars, critics, directors, and actors of the plays commonly use modernized texts. Although no scholar can

identify authorial punctuation in early texts with certainty, modernized punctuation bears no relation to it, and has no authority whatever. A study of editorial practice regarding punctuation in six widely used scholarly editions indicates that modern repunctuation regularly involves interpretation; that modernized editions consequently have no authority as texts for interpretation; and that any future edition which aspires to authority must treat alteration of punctuation as emendation of substantive material. [M.J.W.]

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